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## CARMER'S ART CABINETS

THE title which Mr. Carmer has given his galleries is merited by their character and the originality of their arrangement. They are really a series of apartments, admirably calculated for the display of pictures under the electric light, and leading up to a larger gallery, in which the illumination is obtained through a skylight. In them a novel idea is effectively and successfully carried out. The cabinets display, as the advance guard of Mr. Carmer's purchases of the summer in Europe, an already extensive collection of pictures, not the least interesting of which is the "Interieur d'Atelier" by J. L. Gérôme. It is, after a manner, a page from his autobiography. In it Gérôme, the painter, shows us Gérôme, the sculptor, at work. The background is that of a sculptor's studio, with a few Japanese masks, pieces of pottery, bits of armor, a sketch in clay and other odds and ends to relieve its bareness. On a platform in the foreground, a model is posed, seated upon a box. Her nude form, seen nearly in profile, has a classic purity of outline, which the artist has translated, in the marble beside her, into the pallid loveliness of a Greek goddess. This is the final sitting. Standing to his work on the platform, the artist adds the finishing touches to it with the rasp, having the original close under his eye for comparison. The immobility of the living model and the almost sensate substantiality of the marble are in remarkable contrast, heightened in effect by the figure of the artist himself, in his blouse and apron, with his bronzed face and his white hair and mustache of an old soldier.

The galleries exhibit also two canvases by Crochepierre, which it is no exaggeration to say carry one back to the days of the great Dutch school of genre. In one of these an old woman kneels on a rush-bottomed chair in a country church, listening to the service, rosary in hand. Her face, turned towards the altar, wears that beautifully pathetic expression of resignation and confidence in an eternity faced with religious joy, which characterizes extreme and devout old age. Her attire shows that she is ending her days in the comfort and repose of a prosperous rural lifetime, and that she goes by peaceful ways to her eternity of peace. In the other picture we have an old age still not free from toil. Seated in her kitchen, this other grandmother of peasants spins flax from her distaff. Her hands are roughened and hardened by labor. Her dress is humble, though comfortable and warm. A gay, cheap foulard handkerchief makes a headdress under which her wrinkled face shows with a keen and humorous expression. Contentment is here, though in a humbler and less spiritual form, as well as in the praying farmer's wife, in her dress of fine cloth, her fine red shawl, and her fine silk headkerchief, embroidered by skilful hands. The painting of these pictures reveals a marvelous minuteness of execution, a minuteness which counts the wrinkles in the faces, the broken nail of a finger, and the filaments of flax clinging to the rough cloth of the spinner's skirt. And yet so admirably subordinated is all this to the general result, that neither force of color nor breadth of effect are in the least degree impaired. For such art as this there is an assured future. It is made to survive changes of fashion and the rise and fall of schools.

A Grolleron full of fire and character is called "The Surprise: a Fight in a French Village." It is a clear, cold daybreak, just lighted by a rising winter sun. A company of French soldiers have fallen upon a village in which the enemy have rested for the night. The surprise is not complete. Here and there a shot from the aroused foe has dropped its man, and a bloody hand-to-hand conflict is evidently of immediate certainty. "Brother and Sister" is a family group of an ideal charm of composition and treatment, by L. Perrault—a young mother, holding her babe in her lap, while his sister beside her rises on tip-toe to kiss him. A party of galloping Arab cavaliers by Schreyer, firey in spirit and movement; two superb single figures by de Neuville—a veteran dragoon and a youngster of the regiment respectively; a Munich church interior, with figures, by G. Kuehl, of a bold and original style; a powerful head of a man in the burgher costume of the

middle ages by Roybet; a Casanova of unusual excellence of handling and expression, showing an old ecclesiastic playing the flute; and a ravishing group of a mother-cat and kittens, by Julius Adam, are but a few of many more works of choice. A very interesting small panel shows the famous flower painter Robie, in an unusual light. The subject is a hunting party, mounted on an elephant, advancing through a tropical forest. The artist spends his winters in equatorial regions, and this picture is a souvenir of one of his own adventures of the chase.

## A VALUABLE INDEX

AMSLER AND RUTHARDT, of Berlin, have issued, through their agent for the United States, Mr. Ferdinand Meder, the following announcement:

"The success of our former attempt to publish a list of our scientifically arranged stock of photographs after the Old Masters, for the use of art-students, as well as repeated requests from connoisseurs and collectors, has induced us to compile a manuscript index in which all the photographs after pictures to the beginning of this century are mentioned, which can, as far as we know, be bought separately. This index is also scientifically arranged with biographical notes and the names of artists and places alphabetically arranged, so as to give every facility for finding at once the name of any artist, school, or abode of any picture. A further advantage is, that we state in case there exist larger photographs of a picture, the sizes and prices of all of them. We have also quoted of many pictures the references to important writers on art, such as Vasari, Crowe and Cavalcaselle, Lermolieff, etc., in whose works they are mentioned.

"We intend to print this index, which comprises about 17,000 numbers, for the benefit of those interested, provided we find a sufficient number of subscribers. The work will consist of Ca 1,000 pp. royal 8vo, and will cost \$20.00, c. o. d. It will be printed as soon as we shall have received at least the names of 150 subscribers. Should these come forward without delay, we trust to be able to publish the work in Spring, 1892. The price will be raised from the day of publication. Only a few copies will be printed beyond the number subscribed for, and there can be no second edition on account of the considerable expense connected with it."

American subscriptions to the work can be made through Mr. Ferdinand Meder, 45 East 12th street, New York City.

The Committee of the International Exhibition of Fine Arts at Berlin in 1891 has awarded to the Society of American Wood Engravers of New York City the Great Diploma of Honor.

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Once in a while the collector gets half a chance of justice at our Custom House. Mr. H. G. Marquand imported in October last a foot-high bronze statuette of Eros which is claimed to be over 2,000 years old. The Collector assessed it at £220 valuation, and imposed a duty of 15 per cent ad valorem. Mr. Marquand held that it was intended for his collection of antiquities, and should therefore be allowed free entry. In November of last year Mr. George F. Baker imported a jade Chinese vase. It also stands a foot high and is also said to be more than two thousand years old. He intended it for his art cabinet, but it received the same treatment at the Collector's hands as Mr. Marquand's statue. Both gentlemen appealed from the decision of the Collector, and in the United States Circuit Court Judge Lacombe reversed it, and the objects involved came in at last as they should have come in at first, duty free.

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